



The Stage and the Plays before the Public Eye

been "resting" in this country for the last four years.

Lackaye dug down in his jeans, and the newspaper man said: "You are surely not going to give up."

Lackaye answered: "Certainly I am. You don't suppose I would let that Englishman go all over the town and tell people that I can't read French?"

Friends of Miss Kathryn I. Maddison of this city, are much pleased by the progress she is making on the stage in Chicago. Miss Maddison went to Chicago last August, and has since been appearing at the Bush Temple, which has the best stock company in the city. She has had parts in such plays as "When We Were Twenty-One," "Captain Jinks," and "Why Smith Left Home," and her work has been so excellent that it has received much commendation from the manager of the

Mr. Hopper, who is now starring in the comedy, originated the part of the Regent of Siam.—New York Mail.

Two men in Kansas City were having a heated argument concerning the location of a certain theater in New York City. The one insisted that the house stood on lower Broadway, while the other was equally confident that it was up town.

Finally the first man, becoming angry, exclaimed: "Perhaps you think you know more about New York than I do? How often have you been there?"

"Once," was the epigrammatic reply. "Well," exclaimed the other, in triumph, "I've been there five different times, and I ought to know more about it than you do."

The vanquished one was silent for

Good-by old friends, new friends, my children, every one of you! Listen, for it is true, I love each mother's son of you. For fame! My goodness! I don't care a fig! If only in your hearts you'll keep old Mrs. Gilbert.

During the past summer Raymond Hitchcock, the star of Henry W. Savage's "Yankee Consul," was spending a few months in a small town in the interior of Maine. There came to this village a pair of disciples of the art of Frank Walton. With a great flourish the embryo fishermen threw down their paraphernalia in the country store and the following dialogue took place:

"We want to put in about two weeks in the woods," the young man explained, "and we want a good man for a guide. Of course there are guides to be had here?"

"Lots of 'em," answered the proprietor. "You kin git all kinds of guides here."

"Well, we want the best that can be had for money, and we don't care what it costs," said one of the disciples. "We came from the city to make a record." "I'll send for Pete. He's the man for you," said the proprietor.

"What are Pete's special qualifications?" they asked.

"Why, he's the best liar in the State," replied the proprietor. "If you can't make a record with him there ain't no use trying for it with any one else. I thought you were just up here for the fishin', and I was goin' on that basis; but if you're out to bust records,

gated in particular companies, are engaged in stock companies, are playing in vaudeville. One company contains James O'Neill, Louis James, J. E. Dodson, Jameson Lee Finney, Grace George, Clara Morris, Elita Proctor O'Leary, Mrs. Lemoyne and Sarah Truax. Six of seven of these players were starting not long ago, Frederick Paulding, Vaughn Glaser, Edwin Arden, ex-starring and well-known leading men, are this season playing in play companies. Henry E. Dixey, Rose Coghlan, Helena Frederick, and, until a week ago, Charles Hawtree, besides numerous others, are playing engagements on the vaudeville stage.

The styles of dramas change, as do the fashions of dress. There is now an impending boom in plays clothed in the garb of Hindoo life. Not only are Klav & Erlanger preparing a dramatization of Gen. Lew Wallace's "Prince of India," and David Belasco is busy with a production of Joseph Arthur's "Cross and Crescent," but a young Australian writer is bringing a thrilling play direct from the Orient. Albert Goldie is the author and the play surrounds the life of Akbar, the founder of the Mogul empire in the sixteenth century.

Mme. Rejane's second American tour will commence at the Lyric theater, New York, tomorrow evening, and is limited to twelve weeks. New York will see madam for four weeks, Chicago for two weeks, Boston for two weeks, while one week each is allotted to St. Louis, Washington, Montreal, Philadelphia and New Orleans.

Klav & Erlanger have arranged with E. S. Willard, the widely known English actor, to present "Lucky Durrant" at the Knickerbocker theater in New York the latter part of January. This play was written by the late Willson Barrett, and was being presented by that actor in London with great success at the time of his death. Klav & Erlanger acquired the American rights from the Willson Barrett estate. In giving Mr. Willard the right to play this play was put on at the Manhattan by Mrs. Fiske for a single week last season.

The announcement is now made that Mrs. Fiske and the Manhattan company will make their final appearance in "Reckless Sharp" at the Manhattan theater, New York, on Wednesday evening, November 16, and that on the following night the second offering of the Manhattan season will be made in a revival of Ibsen's "Hedda Gabler." This play was put on at the Manhattan by Mrs. Fiske for a single week last season.

Wilton Lackaye's enormous success in William A. Brady's production of the dramatized version of Frank Norris's famous novel "The Pit," has brought a flood of manuscripts of plays from all parts of the United States. By special appointment the other evening when Mr. Lackaye was playing in the Century theater, St. Louis, Mo., a dramatist undertook to read his play to the star and several of the leading members of his company. After he had read the manuscript, he remarked that he knew nothing so terrible as reading a piece before a critical audience.

"I know one thing much more terrible," said Lackaye.

"What can that be?" asked the dramatist.

"To be obliged to sit and hear it," answered the actor.

Frank Daniels was crossing the ferry from Brooklyn to New York one day, and happened to sit opposite to a man who had a beautiful big bulldog on a leash. Mr. Daniels began to talk about the animal to the owner and praised the many good traits of the dog. Here is part of the conversation:

Owner—Yes, Young Croker would give anything to get him, but I don't want to part with him.

Daniels—Prize dog?

Owner—You bet. Do you know Daniels, the actor?

Daniels (whose face at this juncture was a study; after a pause)—Yes.

Owner—Well, he is crazy after the dog. You ask him.

Daniels—Really?

Owner—Yes. He offered me \$1800 three different times.

Daniels—Did he?

Owner—I told him he was crazy.

Daniels—I should think he was.

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Formerly of this city, and a member of the Christian Science Board of Lectureship of Boston, will lecture on the subject of Christian Science at the Salt Lake Theater.

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theater and others qualified to judge. Miss Maddison has much talent, and it is believed that only experience and training are needed to enable her to do work that will add to the pride Salt Lake feels because of the achievements of its young women on the stage.

Dr. John H. Girdner of New York was Edwin Booth's physician, and he spent much time with the actor during the last months of his life. Late one evening the physician and actor were sitting in the Players' club at a window facing Gramercy park, says the Telegraph. There were few persons in the street and the night was still. Mr. Booth was talking when a noisy man walked along opposite the clubhouse by the iron fence around the park. When directly opposite Mr. Booth and Dr. Girdner they began to

Suddenly one of the men screamed "Murder! Murder!" But Mr. Booth and the doctor did not look out of the window, and the actor did not stop talking until he had finished his story.

"You heard that man cry 'Murder' and so did I; yet neither of us looked out of the window or paid any attention to it. And the reason was this: He did not cry out in a convincing manner. Had that man seen a knife at his breast, or a revolver pointed at him, and then cried 'Murder!' you and I would have sprang to the window. Every man in the club would have run to the windows. Residents around the park would have been excited. The man, had he been in deadly peril, would have cried out in a manner that would have indicated he feared for his life. And he would have realized his danger."

"It is the work of the actor to make persons in a theater feel that what is said on the stage is true. When he does that he has reached success and is a master of his profession. He has achieved true dramatic art."

Lillian Russell will be presented in "The Lady Teazle," earlier than was intended, giving her first performance in the piece about November 21, at the Casino theater, New York—a house associated with a majority of her great successes. The music of the comic opera is by A. Baldwin Sloan, while the book is the first work for the stage done by John Kendrick Bangs.

"The Kreutzer Sonata," which Blanche Walsh will produce in Chicago December 1, is not based on the Tolstoy story at all. It is a Yiddish play by Jacob Gordin, the Hebrew playwright, and was first produced at the Madison theater, where it made a splendid record. The story is tragic and should suit Miss Walsh thoroughly.

Frank Casey, who is playing the elephant keeper in De Wolf Hopper's revival of "Wang," recently established a record as an imbibor of liquid refreshment. Mr. Casey is not addicted to the flowing bowl, and his achievement came under the head of duty, purely and simply. Everyone remembers the scene in "Wang" in which the property elephant disposes of an enormous glass of beer. The pachyderm drank the trunk into it, and it was in which the keeper already has placed two straws, and then a hidden cork is drawn from the bottom of the glass, permitting the escape of the fluid, which spout and his charge seem to drink. The other night the cork would not budge. The scene couldn't be ruined. Mr. Casey was at the other end of the straws, and—that's the story.

De Wolf Hopper's great success in the revival of "Wang" prompts the reflection that astonishingly few money makers in the line of musical comedy have been written in America. "Ermine," "Florodora," "A Chinese Honey-moon," "The Geisha," "San Toy," "A Runaway Girl," and scores like them came from England, which contributes at least 90 per cent of the hits of this class. The two most profitable pieces written in this country were "The Isle of Champagne" and "Wang," which could not even read music. Woolson Morse, by name, and of J. Cheever Goodwin, whose first libretto this was

a moment. Presently he spoke with a smile on his face. "How long did you stay in New York on each of the five visits you made?"

The other scratched his head a moment before replying, and said: "Well, each time I was there for two or three days. How long did you stay on the only visit you made?"

"Seventeen years," was the calm reply. That ended the conversation.—Sunday Magazine.

Miss Rose Coghlan, who recently made a success in "Ulysses" at the Garden theater, has returned for the time being to vaudeville. As the medium of her return she has selected a comedietta, entitled "Lady Clive Brook's Mission," by J. Hartley Manners, the playwright who wrote "Gossip" in conjunction with Mrs. Langtry. Mr. Manners is also a capital actor, and was here with Henry Miller. In the little play the action is laid in the Philippines.

The sport of archery has been revived in England among the fashionable, and in the new musical satire on society, "The Baroness Fiddlesticks," which has its initial performance in Rochester on November 7, there is a number exploiting the game. The costumes to be worn are copies of the uniforms of the famous Archery club of London, of which King Edward VII. is a member and patron.

The properties to be used by Ada Rehan in her forthcoming presentations of "The Taming of the Shrew," "The School for Scandal" and "The Country Girl," probably are the most valuable ever utilized on the stage. This fact is due, not to their first cost, but to associations which would make them worth while to any collector of relics. Nearly every article to be shown belonged to the late Augustin Daly, many of them having served as props in his performances in his theater of plays destined to become immortally associated with the house.

The opening of the second act of "The Cingalee" discloses a novelty in light musical plays, it representing the celebration of the Buddhist New Year on the island of Ceylon (where the scene of the piece is placed), and introduces, amid the revelries and rejoicing, a throng of merry-makers, jugglers, magicians, acrobats, dancing girls, dervishes, etc., culminating in an electrical display.

George Ade, the humorist and playwright, will be the guest of honor at the dinner of the American Dramatists' club, which will be held at Delmonico's, New York, this evening. Bronson Howard will preside. Many distinguished authors, prominent managers and actors will be present.

At the close of her performance in "Granny" in the Lyceum theater, New York, Monday evening, Mrs. G. H. Gilbert, the veteran actress, responded to the applause by reading a rhymed epilogue. It runs thus:

Dear friends in front, the curtain must not fall
Until a grateful woman says good-by to all.
I'd like to be the "granny" of the lot
Of you!

Old age to her becomes a happy load
When love and friendship line the lengthening road.
And as I've lived long years in this dear land,
I've never lacked the pressure of your hand.

Nor missed your smile the times I tried to jest,
Nor wanted for a tear when tears were best.
So when the curtain's down, the footlights out,
Once and for all, for me, I'll turn about
And in my memories live again each day
Your hands and hearts made glad for me.

When with Augustin Daly I acted many parts!
And Jimmy Lewis, bless him, played with me
And Ada Rehan, the dear creature, stole my heart and here
And Charles Russell and more than I can name—
But I'll keep them in my memory, every
Tattle the same!

Dear days so many, too, red-lettered ones,
And gold!
The curtain falls on all of them—I'm 83
years old!

why Pete's the man for you."

Frank J. Willstach contributes to one of the November magazines a most interesting article on the subject of great trial scenes in great plays. Mr. Willstach has found several hundreds of places in which the most important incident is a legal tug-of-war, chief among the number, of course, "The Merchant of Venice" and "The Winter's Tale." He believes the most stirring example in the modern drama to be Franz Adam Beyerlein's "Taps," now being acted by Herbert Keiley and Effie Shannon. This play reaches its climax in a court-martial episode in which a young woman confesses her relationship with an army officer in order to prevent his perjury himself.

Notwithstanding reports that he is dying, it is said at the Long Island Home in Amityville, that Maurice Barrymore's condition is unchanged, says the Pittsburg Gazette. He is apparently no nearer death now than he has been for several years past. Barrymore is not at the sanatorium in Amityville, as reported, but at the Long Island Home, where he has been a member for the past two years. He is apparently in good health and seems to enjoy the ease and comfort that he has well earned. Report had it that Barrymore was dying. He had strange hallucinations of the stage and fancied that he was once again the actor who won applause as Rawdon Crawley, and as Mr. Wilding in "Captain Swift." That there is any imminent danger of death, however, seems erroneous.

The following are six maxims which have governed the career of Joseph Jefferson:

"The surest way to score a failure is to imitate someone else."

"Never act to or at your audience. Always act for them."

"Never try to gauge the intelligence of your audience by the price of the seats."

"Always keep the promises you make to the public."

"Always do the thing you can do best."

"No lasting success can be gained if anything of vulgarity or impurity is permitted to tarnish a performance."

"It was proved to me several years ago that no matter how bad a play you have it is never wise to 'paper' a house," said Frank McKee, the well-known theatrical manager, as he dropped the tape into the basket when the ticker ceased to rattle and became reminiscent.

"This lesson was taught me several years ago," he continued, "when I was interested in a play that did not make a hit. They just wouldn't come to it from the start, but we had two weeks' time on Broadway, and I made up my mind to keep the theater full anyway for the effect. So we 'papered' and 'papered' and there wasn't an empty seat in the house at any performance, although there was never \$100 to count up in the box office. The house would hold something like \$1800."

"This went on for two or three days, and one night about 8:30 o'clock, after the curtain had rung up to a house packed solid with deadheads, up drove a carriage and a man in evening clothes rushed to the box office, pulled out a roll of bills, pushed a ten dollar note to the treasurer, and said:

"Give me five seats for tonight, please."

"There wasn't a ticket left in the rack. Except for \$32 they had all been given away—the whole \$1800 worth. Well, we had to turn away that \$10."

"Since then I have never 'papered' a house."—New York Herald.

Mme. Sarah Bernhardt has quite recovered from the slight accident which befell her, and is touring in Germany. On her return to Paris she announces her intention of appearing in a new role, that of Prince Charming, in a version of "The Sleeping Beauty," which has been written by M. Jean Richelin and M. Henri Cain.